

CINEMA *theque*

Fall 1993

Highlights of the Cinematheque's Fall calendar include films, videos and presentations by:



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Normal Love (c. 1963), Jack Smith

OCTOBER IS MEMBERSHIP MONTH

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☐ Individual \$25 ☐ Donor \$250
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Make checks payable to the *San Francisco Cinematheque*.

S.F. Cinematheque
 480 Potrero Avenue
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 (415) 558-8129

Last spring we made a special appeal to our current and former

MEMBERSHIP BENEFITS

Memberships are annual and include exhibition calendars via first-class postage

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One discount admission per show

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Two discount admissions per show

Contributing \$75

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Two free admissions per show
 Cinematheque T-Shirt
 Reservation Privileges

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Same as Sustaining plus
 one Cinematheque publication

Benefactor \$500

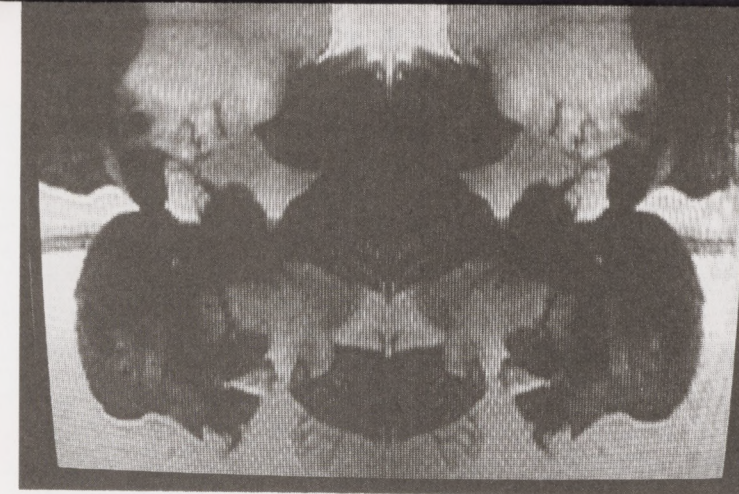
Same as Sustaining plus all Cinematheque publications for the year

Lifetime \$1,500

Same as Donor but for life

Student/Artist/Low Income \$15

Same as Individual. Students must show valid student I.D.



Cinematheque Publications

▲ *Cinematograph* Volume 5 is now available. This issue of the Cinematheque's journal of writing on film and related media is a collaboration with *Sentience*, a new film/poetry journal edited by filmmaker Peter Herwitz. The 110-page magazine features original writing on film and video, poetry, photographs and graphic art by a wide range of artists. Included are writings by Daniel Barnett, Jordan Biren, Charles Boone, Stan Brakhage, James Broughton, Abigail Child, Lissa Gibbs, Marjorie Keller, Paula Levine, Sidney Peterson, Phil Solomon, Michael Wallin, and Fred Worden; graphics and photographs by Bruce Baillie, Shellie Fleming & Zack Stiglicz, Barbara Hammer, Lewis Klahr, Kurt Kren, Andy Moore, Jürgen Reble, and Charles Wright; and poetry by Lee Ann Brown, Norma Cole, Storm De Hirsch, Bradley Eros & Jeanne Liotta, Tim Rogers, Sharon Shively, and Steven Taylor. Copies are available directly from the Cinematheque at \$12 each postpaid for individual subscribers, \$25 each for institutional orders and foreign subscribers.

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 Elizabeth Dee and Gina Lehman!

Design: Marsha S. Printing: Alonzo Printing

TO ORDER or receive information about these and other Cinematheque publications, Call (415) 558-8129 or fill in this order form and send to:

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_____ copies at \$12 (indiv.)
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Films of Ernie Gehr

_____ copies at \$12 (U.S.)
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1992 Program Notes

_____ copies at \$10

Program Notes: _____ year(s)

_____ copies at \$10

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JOEJOE (1993), Cecilia Dougherty and Leslie Singer

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts Media Arts and Advancement Programs, the California Arts Council, San Francisco's Grants for the Arts, The William and Flora Hewlett Foundation, The Bernard Osher Foundation, Business Members Image Conscious and Monaco Film and Video, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute.

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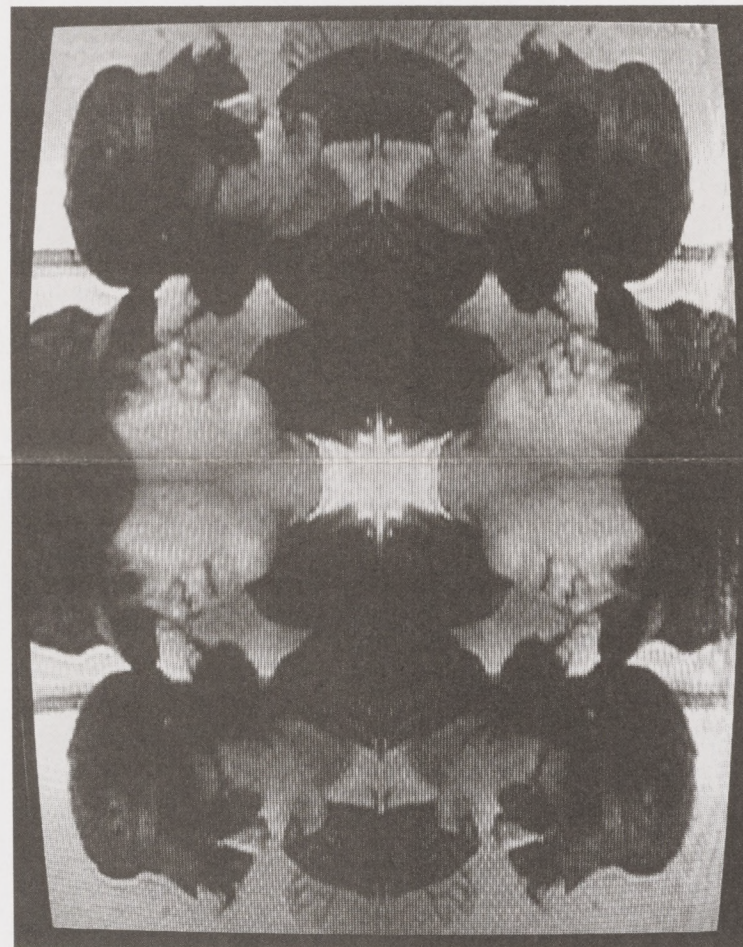
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Please note our new admission is \$6 general, \$3 members, SFAI students, seniors, & disabled.

Fall
1993

CINEMAtheque

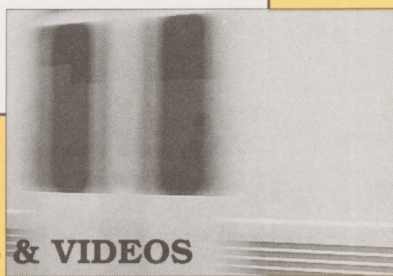
Thursday 8:00 pm Sunday 7:30 pm unless otherwise noted

Thursday, Sept. 30 - SFAI 8pm

CINEMATOGRAH PUBLICATION PARTY

FREE!

Our Fall season begins with a free screening/party to celebrate the publication of *Cinematograph* Volume 5, the Cinematheque's journal of writing on contemporary film and video art. The current issue of *Cinematograph*, released in July, also launches the first number of a new film/poetry magazine called *Sentience*, edited by filmmaker Peter Herwitz. Films and tapes to be screened include *Tenent* (1977) by Daniel Barnett; *Text* (1992) by Jordan Biren; *Christ Mass Sex Dance* (1991) by Stan Brakhage (sound by James Tenney); *Mutiny* (1982-83) by Abigail Child; *Dervish Machine* (1993) by Bradley Eros & Jeanne Liotta; *As You Lift Your Eyelids, Tracing Lightly* (1990) by Peter Herwitz; *Little Stabs at Happiness* (1959-63) by Ken Jacobs; *Surprised* (1973) by Charles Wright; plus works by Paula Levine, Storm De Hirsch and others. Admission is free.



Sunday, Oct. 3 - SFAI 7:30pm

BAY AREA LIGHTS: NEW FILMS & VIDEOS

We continue our regular series of programs highlighting recently released films and videos produced by Bay Area makers. Tonight's potpourri includes neo-noir fantasy, diaristic narrative, semi-abstract remodeling of recorded images, haunting ruminations on aging and sexuality, and more—all attesting to the vitality of moving-image making in our own backyard. Titles include *Aspiratia* (extract) by silt, *Acceleration* by Scott Stark, *City of Fear* by Emily Cronbach, *Receiving Sally* by Erin Sax, *Going Nowhere* by George Kuchar, *No Zone* by Greta Snider, *Built For Endurance* by Todd Verow and *Drive-by Shoot!* by Portia Cobb (late of SF).

Thursday, Oct. 7 - SFAI 8pm

Cut Off At The Source: New from Los Angeles IN PERSON: ERIC SAKS

L.A.-based film, video & multimedia guru Eric Saks braves the ennui of I-5 to present a program of recent films and tapes by Southland artists, including his new video *KNBR*. "Cut Off at the Source" frames Southern California by using its urban infrastructure problems: Los Angeles waiting for the next quake or riot. This program features a few careful considerations of 'So-Cal' landscape, mediascape and worn-out social values." (E.S.) Featured are *Mead Lake* by Gary Kibbins, *There It Is, Take It* by Martha Atwell, *KNBR* by Eric Saks, *Seven Lucky Charms* by Lisa Mann, and *Chapbook of the Non-eminent* by Elizabeth Wiatr.

Saturday, Oct. 9 - SFAI 8pm

JOE-JOE

IN PERSON: CECILIA DOUGHERTY & LESLIE SINGER

The balloon of insatiable gay male desire is pricked wickedly in Cecilia Dougherty and Leslie Singer's PixelVision featurette, *Joe-Joe* (1993), an ingenious play on narcissism and split personality. To himself, British playwright Joe Orton was an incredibly witty and sexy male genius, a sly pervert with a hard-on for stardom. In *Joe-Joe*, the Orton of London's swinging '60s has been transformed into two S.F. Mission District dykes who rambunctiously lampoon the trappings of stardom while paying a raucous tribute to promiscuity and transgression. The result is a seamy, sexy, and tasty celebration of lesbian life in the '90s. Surprise guests will read from Orton's diaries and his play *Loot* after the screening. Co-sponsored by Frameline.

VIOLENCE & DISLOCATION

In October, the Cinematheque presents three programs that reveal and examine the ongoing tragedy of human beings torn or alienated from their roots. As bloodshed continues in Bosnia, the Middle East, and virtually every part of the globe, the histories of world film and video offer concrete reminders of the painful consequences of intolerance towards other peoples and cultures.

Sunday, Oct. 10 - SFAI 7:30 pm

Program I - UNSETTLED TERRITORIES

Three stylistically diverse meditations on political conflict and the dispossession of populations. *People, Years, Life* (1990, 70 min.) by Yervant Gianikian & Angela Ricci-Lucchi employs rare archival footage to portray the tragic erasure of Armenians from their homeland by Turk and Czarist forces in the early 20th century. *Up to the South (Talaen a Junuub)* (1993, premiere) by Jayce Salloum and Walid Ra'ad is a video documentary exploring current conditions in South Lebanon, the Israeli occupation of the region, and the resistance to this occupation. *Children of War* (produced by U.N.R.A., 1946, 20 min.) is a stunning montage documenting homeless children in Europe following World War II.

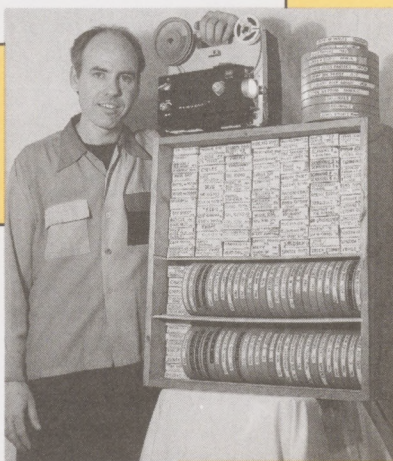
Tuesday - Sunday, Oct. 12 - 17

Program II - DISPLACED IDENTITIES

FREE!

Location: Yerba Buena Center for the Arts, 3rd & Market Streets
Call Cinematheque office for daily screening times

The Cinematheque inaugurates Yerba Buena Center's new media theater with a program of five pieces in which artists confront their alienation from and struggles with their own cultural identities. Included are Mona Hatoum's *Measures of Distance*, a narrative of personal letters evoking separation and isolation from her Palestinian family; Su Friedrich's *The Ties That Bind*, a portrait of her mother, a German expatriate who endured the horrors of Hitler's Germany as a youth; Cauleen Smith's *Chronicles of a Lying Spirit* by Kelly Gabron, a rapid-fire autobiographical fantasy-as-history of black slavery in America; *Expulsion* by Julie Murray, a caustic Valentine to her native Ireland; and Cecilia Dougherty's *The Drama of the Gifted Child*, an ironic and painfully barbed depiction of lesbian sexuality.



Thursday, Oct. 14 - SFAI 8pm

IN PERSON: JOHN PORTER

John Porter is a prolific filmmaker and performer from Toronto who works almost exclusively in Super-8 and to date has made over 200 innovative films. His refreshing works fall mainly into two categories: *Porter's Condensed Rituals*, which exploit the animating/time exposure capacities of his camera, and *Camera Dances*, which take advantage of the lightness and mobility of Super-8. In his first San Francisco appearance Porter will present a generous selection of films from the last 20 years, including *Cinefuge* (1974-81), *Down on Me* (1980-81), *Amusement Park* (1979), *Santa Claus Parade* (1978), *Mother and Child* (1977), and a performance film, *Scanning* (1981-83), in addition to many others. Co-sponsored by the Canadian Consulate General.

Friday, Oct. 15 - SFAI 7:30pm

OPEN SCREENING Hosted by John Porter

FREE!

John Porter (see 10/14) hosts a free open screening in which your recently completed films and videos can be shown on a first-come, first-screened basis. In addition to acting as emcee for the evening, Porter will screen more of his own amazing Super-8mm films not seen on Thursday night. Work in 16mm, Super-8mm, and all videotape formats are acceptable. Films and tapes must be recently completed (no works-in-progress, please) and under 15 minutes in length. Please call the Cinematheque office if your work requires special handling or if you have any questions. Admission is free.

Sunday, Oct. 17 - SFAI 7:30pm

Violence and Dislocation

Program III - THE TRANSFIGURED HOMELAND Films by Rossellini and Kratsisch/Sartory

Tonight's two short features are portraits of Germany from different eras. *Germany, Year Zero* (1947, 75 min.) is Roberto Rossellini's neo-realist account of social breakdown in a shell-shocked and ruined Berlin in the aftermath of WWII. A fictionalized narrative set against sites of utter devastation, *Germany, Year Zero* is a harrowing document of the threadbare margin between human compassion and chaos. *O Logischer Garten* (1988, 85 min.) by Ingo Kratsich and Jutta Sartory is a Wall-era meditation on Berlin as a city trying to restore order despite division, "order not as a restrictive system, but as a source of calm and reflection, an attempt to 'somehow' set things straight." (Daniel Eisenberg) Co-sponsored by the Goethe-Institut San Francisco.

Thursday, Oct. 21 - SFAI 7pm

The Cinematheque, FAF and BAVC present

ARTISTS WORKING WITH MULTIMEDIA: A Panel Discussion

Special Admission: \$10/Cinematheque, FAF & BAVC members; \$15/non-members

With the abundance of new technologies available to film and video artists, it seems that everyone wants to hitch a quick ride on the "info super highway." But how are the new tools for production and post-production reshaping the ways medi makers approach film and video? This panel features six artists whose works span a broad spectrum of multimedia: interactivity, telecommunications, computer graphics, animation, personal narrative, and more. Learn more about new media technologies from the artists who use them. Cost, accessibility, distribution, audience, presentation venues, and funding strategies will be discussed by panelists Jim Campbell, Lynn Hershman, Jane Veeder, George LeGrady, Sara Roberts, and Steve Wilson. Moderated by K.D. Davis. For further information contact FAF (415) 552-8760.

Sunday, Oct. 24 - SFAI 7:30pm

JACK SMITH'S NORMAL LOVE IN PERSON: JERRY TARTAGLIA

New York filmmaker Jerry Tartaglia will introduce his restoration of the late Jack Smith's sumptuous *Normal Love* (c.1963)—the glorious, all-color, "commercial" follow-up to Smith's earlier *Flaming Creatures*. "As with *Flaming Creatures* the mode is glamour-encrusted *povera* ... Various creatures, some in drag, others dressed to evoke the monsters of real or imagined '30s horror flicks, dance, primp, commune with the cows, and engage in spasmodic bouts of heterosexual (or 'heterosexual') behavior ..." (J. Hoberman). Jack Smith, who died in 1989, never completed *Normal Love*, but exhibited rough cuts and excerpts of the film through the 1960s. This exceptional treat will be preceded by an audio/slide piece, *Vavooma and the Moon Goddess*. The screening benefits the restoration of Jack Smith's other unfinished films.

Thursday, Oct. 28 - SFAI 8pm

IN PERSON: MARJORIE KELLER

Marjorie Keller has been one of America's most influential independent filmmakers and film activists for nearly two decades, bridging multiple worlds in her work as artist, teacher and critic/historian: film in relation to feminist art practice, contemporary film in perspective with historical art, personal film responses to pressing social concerns, and film in relation to other media. For her first appearance in the Bay Area since 1985, Keller will premiere three of her most intimate works, *Ancient Parts/Foreign Parts* (both 1979) and *Private Parts* (1988) and will present her newly completed *Herein* (1992), a complex portrait of life on Manhattan's Lower East Side which "charts the movement from political activism to filmmaking through the metaphor of a dwelling." (M.K.)

Sunday, Oct. 31 - SFAI 7pm

BRAIN SALAD BUFFET An Unthinkable Triple-Feature

A Halloween smorgasbord of low-budget brain-munchers. As an appetizer: *The Brain Eaters* (1958, Bruno Ve Sota), featuring spidery parasites from beneath the earth who feast on human hosts—filled with inexplicable camera angles and a surprise for sharp-eared original "Star Trek" fans. The main course: *The Brainiac* (1961, Chano Urveta), a delectably surreal dish from Mexico about a 300-year-old Baron who returns to life to suck out people's brains with his outrageously long tongue. For dessert: the succulent sci-fi classic, *The Brain from Planet Arous* (1958, Nathan Hertz), a hilarious invasion-attempt saga where the evil Gor, a large floating brain, roosts in the body of nuclear physicist/good-guy John Agar. Don't forget—early starting time is 7:00!

Sunday, Nov. 7 - SFAI 7:30pm

IN MEMORIAM: PAUL SHARITS The Poetics of the Intellect

FREE!

Paul Sharits died at his home in Buffalo on July 8th. He was a man of extremes and contradictions, but he was consistent in his belief that the artist's role is to illuminate the conditions of the human spirit. Tonight's tribute includes four works spanning his career. Ranging from color/flicker to video self-portrait, from overt to covert political message, and including both single and multiple-screen projection, they show the different approaches he used to fulfill his artistic vision. Program includes: *Piece Mandala/End War* (1966), *S-TREAM:S:SECTION:S:SECTIONED* (1971), *Declarative Mode* (1977, Double Projection), and *Rapture* (1987, video). Admission is free.

Thursday, Nov. 11- SFAI 8pm

BROUGHTON AT 80: A CELEBRATION IN PERSON: JAMES BROUGHTON

Distinguished poet-filmmaker James Broughton returns to the Bay Area to celebrate his 80th birthday with a reading from his recently published memoirs *Coming Unbuttoned* (City Lights) and a screening of his films *Adventures of Jimmy* (1950), *Testament* (1974), and *Scattered Remains* (1988, made with Joel Singer). For many years James Broughton occupied a special place in the Bay Area as part of the San Francisco Renaissance, as poet, performer, playwright and professor. His 80th birthday celebration features a very special guest, Ludar, who will perform his guitar-and-voice settings of James' poetry, and a *Coming Unbuttoned* book-signing party following the screening. Co-sponsored by City Lights.

Sunday, Nov. 14- SFAI 7:30pm

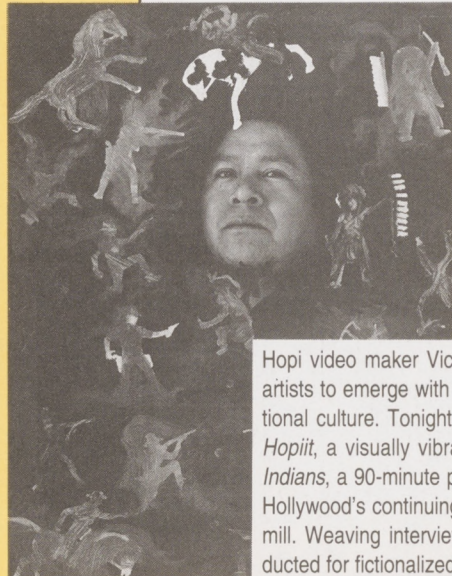
THE SURVIVAL OF IMAGES A Cinematic Slide Installation by GAVIN FLINT

Gavin Flint is a conceptual artist who makes videos, installations, and books. A continuing theme in his work is language and the way it influences the systems that control our lives. *The Survival of Images* is a slide installation that questions our relationship to cinema and collective memory. Brief narrative scenarios of films are projected onto screens installed throughout the viewing space in a manner that defies literal meaning. Flint has most recently exhibited videotapes and installations at Artists Space in New York and Randolph Street Gallery in Chicago, and will open *The Museum of Doris Day*, an installation at the San Francisco Arts Commission Gallery, in January.

Thursday, Nov. 18- SFAI 8pm

IN PERSON: CLAIRE BAIN/AL HERNANDEZ

San Francisco filmmakers Claire Bain and Al Hernandez present the local premieres of new films. Claire Bain will screen *Vel and the Bus* (1993), featuring the further misadventures of Bain's screen persona Vel Richards who, in this chapter, heroically recovers from a nasty accident. Bain also screens *Petroglyph Park* (1993), a symbolic look at the passages of self, time and history, photographed in Albuquerque. Al Hernandez will premiere *Jump Fence* (1993): "Child abuse, hip-hop, virtual reality and organic spirituality are some of the themes that come together in this surreal film of a suburban youth's journey to re-birth" (A.H.); and will also screen other work.



Sunday, Nov. 21- SFAI 7:30pm

IMAGINING INDIANS IN PERSON: VICTOR MASAYESVA, JR. & MICHELLE VALLADARES

Hopi video maker Victor Masayesva, Jr. is one of the first Native American media artists to emerge with his own authentic voice while steadfastly addressing his traditional culture. Tonight Masayesva will present his most personal work, *Itam Hakim Hopiit*, a visually vibrant, lyrical portrait of Hopi life and sensibility; and *Imagining Indians*, a 90-minute piece produced by ITVS for national broadcast, which critiques Hollywood's continuing absorption of American Indian culture as grist for its glamour mill. Weaving interviews with Native Americans, images of simulated "rituals" conducted for fictionalized narratives, ironic metaphors, historical photographs and other elements, Masayesva constructs a devastating picture of latter-day colonialism.

Thursday, Dec. 2- SFAI 8pm

EXULTATIONS IN PERSON: BRUCE ELDER

Bruce Elder's monumental film cycle, *Book of All the Dead*, has been widely shown in North America and Europe. Tonight Elder will premiere a new work, *Exultations* (1993, 90 min.), that brings the cycle to near completion. *Exultations* "moves towards the vision of time when Heaven descends to earth and makes all earth one with Heaven; when the two become as one; when the outside becomes as the inside, and the inside as the outside; when the male and the female become one and the same; when form and energy, love and beauty, desire and response, become identical; when the end returns to the beginning and the beginning finds completion in the end; when the new creation joins with the revelation." (B.E.) Bruce Elder lives in Toronto, Canada. He is the author of several books and articles on film, music and poetry. Co-sponsored by the Canadian Consulate General.

Sunday, Dec. 5- SFAI 7:30pm

HOLDING GROUND: Films by Diane Kitchen, Lynne Merrick, and Gunvor Nelson

Three filmmakers create sensitive portraits of radically different cultures and how their inhabitants cope with daily crises and intrusions. Diane Kitchen's *Roots, Thorns* (1993, 23 min.) is an impressionistic depiction of the outside political upheaval faced by the Ashaninka Indians of the Peruvian jungle. Lynne Merrick's lovingly detailed *A Stack of Black Cats* (1990, 40 min.) recounts the life of an old woman living alone on a mountain farm in Montana and the humble treasures in her family's place. Gunvor Nelson's sound-image tapestry *Old Digs* (1992, 20 min., sound by Patrick Gleeson) explores tensions in a small Swedish town on the brink of evolving into a busy urban center.

Thursday, Dec. 9- SFAI 8pm

IN PERSON: JEROME CAROLFI/TIMOLEON WILKINS

Colorado native Timoleon Wilkins will show several films that explore the "natural" world, "this first person terrain that comes into being out of instinct ... certain things have to be filmed, edited, etc. for reasons I am often not aware of until later" (T.W.). Wilkins will show *Below Angel World* (1993), "a Kodachrome cityscape crackling with the psychosexual fire of neon light", *Night Rose, Sierra*, and other films. Jerome Carolfi has been making films since 1979. His works are marked by humor, irony, and intimacy, and reflect a unique poetic sensibility not evident in most contemporary filmmaking approaches. He will present three experimental works *Locl Lacunae* (1993), *Inflorescence* (1991), and *Lunacy* (1988), and the poetic documentary *Town of Day* (1989).

Sunday, Dec. 12- SFAI 7:30pm

WINTER DREAM SONGS: Films by Peter Herwitz, Joseph Cornell, Sergei Eisenstein

The delicate, lyrical films of Peter Herwitz balance precariously between polarities of light and darkness, reverie and reality, intimacy and isolation. His luminous and rhythmically subtle works display a fascination with poetry, musical form and the surfaces and textures of the film material. Recent films to be presented include *In the Shape of Waking, Part 2 (In the Rhythm of Falling)* (1989-90); *Autumn Chanson* (1991); *Intimate Journal* (1992); *Winter Dream Lieder* (1993); and *Etude, the Colors of Rain* (1992-93). Also screening are the exquisite *A Legend for Fountains* (Joseph Cornell, 1957-70), based on a poem by Lorca, and *Romance Sentimentale* (1930), a nearly forgotten tone poem made in France by Sergei Eisenstein.